

DOMINUS VOBISCUM



*Tullar-Meredith*  
CO'S

Sacred  
Duets  
for All Voices

VOLUME ONE











# Tullar-Meredith Co's Sacred Duets For All Voices

## Volume 1

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# Welcome, Delightful Morn

(Sacred Duet for Tenor and Baritone)

HAYWARD

IRÉNÉE BERGÉ

Andantino TENOR

BARITONE

*p*

Wel - come\_ de-light-ful

*p*

Wel - come\_ de-light-ful

*p*

morn,

Thou day of sa - cred rest!

I hail\_ thy kind re -

morn,

Thou day of sa - cred rest!

I hail\_ thy kind re -

*poco cresc.*

turn;

Lord, make these mom - ents blest: —

From the low

*poco cresc.*

turn;

Lord, make these mom - ents blest: —

From the low

*poco cresc.*

*p*



train — of mor-tal toys, — I soar to

train — of mor-tal toys, I soar to

*p* *cresc.* *p* *cresc.* *cresc.*

reach im - mor - tal joys. — Now may the King — des-

reach im - mor - tal joys. —

*f* *rit.* *mf piu mosso* *f* *rit.* *mf piu mosso*

cend, And fill his throne with grace;

Now may the King — des - cend, And fill his throne — with

*cresc.* *cresc.* *cresc.*



*f* Thy scep - ter, Lord, ex - tend, — While saints ad - dress thy  
*dim. poco rit.*  
*f* grace; Thy scep - ter, Lord, ex - tend, — While saints ad - dress thy  
*dim. poco rit.*

*a tempo* face: — Let sin - ners feel —  
*a tempo* face: — Let sin - ners feel —

*a tempo*

thy quick-'ning word, — And learn to know and fear the  
 thy quick-'ning word, — And learn to know and fear the

*f*



*rit.* *p a tempo*

Lord. Des - cend, - ce - les - tial dove, With all thy quick'ning

Lord. Des - cend, - ce - les - tial dove, With all thy quick'ning

*rit.* *p*

*poco cresc.*

pow'rs, Dis - close - a Sav - iour's love, *poco cresc.*

pow'rs, Dis - close - a Sav - iour's love, *poco cresc.*

*poco cresc.*

*p*

And bless the sa - cred hours: — Then shall my

And bless the sa - cred hours: — Then shall my

*p*



First system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat major). The lyrics are: "soul new life ob - tain,". The piano part features a flowing eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *p* (piano) and *f* (forte).

soul new life ob - tain,

soul new life ob - tain,

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "Nor Sab - baths be en - joyed". The piano part continues with the same accompaniment style. Dynamics include *cresc.* (crescendo), *f* (forte), and *rit.* (ritardando).

Nor Sab - baths be en - joyed

Nor Sab - baths be en - joyed

Third system of the musical score. It concludes the piece. The lyrics are: "in vain." followed by a repeat sign. The piano part features a final flourish. Dynamics include *a tempo*, *dim.* (diminuendo), and *p* (piano).

in vain.

in vain.



# My God, My Father, While I Stray

(Sacred Duet for Baritone (or Mezzo Sop.) and Alto)

CHARLOTTE ELLIOTT

MENDELSSOHN

Andante

BARITONE or MEZZO SOPRANO

ALTO

Piano introduction in B-flat major, 3/4 time. The score features a treble and bass staff for the piano. The right hand begins with a piano (*p*) dynamic, playing a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

First vocal entry for both Baritone/Mezzo Soprano and Alto. The lyrics are: "My God my Fa - ther while I stray, Far from my home in". The Baritone/Mezzo Soprano part starts with a forte (*f*) dynamic, while the Alto part starts with a piano (*p*) dynamic. The piano accompaniment continues with chords and single notes.

Second vocal entry for both Baritone/Mezzo Soprano and Alto. The lyrics are: "life's rough way, Oh, teach me from my heart to say, ——— 'Thy". The Baritone/Mezzo Soprano part starts with a piano (*p*) dynamic, while the Alto part starts with a forte (*f*) dynamic. The piano accompaniment continues with chords and single notes.



will be done Thy will be done!" *p* *cresc.* Tho' dark my way, and sad my lot, Let

will be done Thy will be done!" *cresc.* Tho' dark my way, and sad my lot, Let

*p* *cresc.*

me be still and mur - mur not, *p* Or breathe the pray'r di -

me be still and mur - mur not, *p* Or breathe the pray'r di -

*p*

vine - ly taught, "Thy will be done Thy will be done!" *p*

vine - ly taught, "Thy will be done Thy will be done!" *p*

*p*



The piano introduction consists of two systems. The first system has two staves with whole rests. The second system features a piano accompaniment in B-flat major, 4/4 time. The right hand plays a melody starting with a half rest, followed by eighth and quarter notes, with a *mf* dynamic marking. The left hand provides a harmonic accompaniment with sustained chords.

The first system of the vocal melody is in B-flat major, 4/4 time. It features two vocal staves and a piano accompaniment. The lyrics are: "If Thou should'st call me to re-sign What most I prize, it". The melody is marked with a *f* (forte) dynamic. The piano accompaniment consists of two staves with chords and moving lines.

The second system of the vocal melody continues the lyrics: "ne'er was mine; I on - ly yield Thee what is Thine, — Thy". The melody is marked with a *cresc.* (crescendo) dynamic. The piano accompaniment also features a *cresc.* marking and consists of two staves with chords and moving lines.



*p* *cresc.*

will be done, Thy will be done! Let but my faint - ing

will be done, Thy will be done! Let but my faint - ing

*p* *cresc.*

heart be blest with Thy good spir - it for its guest,

heart be blest with Thy good spir - it for its guest,

*p* *p* *pp*

My God to Thee I leave the rest; Thy will be done, Thy will be done.

*p* *pp*

My God to Thee I leave the rest; Thy will be done, Thy will be done.

*p* *p* *pp*



# Art Thou Weary

Sacred Duet for Soprano and Tenor

J. M. NEALE

REGINALD W. MARTIN

Andantino

SOPRANO

TENOR

*mf* Art thou wea - ry, art thou lan - guid

*mf* Art thou wea - ry, art thou lan - guid

*p*

Art thou sore dis - trest? "Come to me" saith

Art thou sore dis - trest? "Come to me" saith



one and com - ing, Be at rest, O be at rest. —

one and com - ing, Be at rest, O be at rest. —

*rit.* Hath He marks to lead me to Him, If He be my guide? *cresc.*

*rit.* Hath He marks to lead me to Him, If He be my guide? *cresc.*

*p* *cresc.*

*f.* *dim.* *rit.*

In His feet and hands are wound - prints and His

*f.* *dim.* *rit.*

In His feet and hands are wound - prints and His

*f.* *dim.* *rit.*



*p a tempo*

side."

*p*

side."

*p a tempo*

*un poco più mosso*

*un poco più mosso*

*mf* SOPRANO SOLO

Is there di - a - dem, as mon - arch, That His brow a -

*mf*



*cresc.*

dorns? ——— “Yea, a — crown, in ve - ry — sure - ty,

*cresc.*

*rit.* *meno mosso*  
*p* TENOR SOLO

But of ——— thorns” ——— If I — find Him,

*rit.* *p* *meno mosso*

if I — fol - low, What, His guer - don here? ———



*mf* *rit.*

"Man - y a sor - row, man - y a lab - or; Man - y a

*mf* *rit.*

*a tempo*

tear."

*a tempo*

*mf* SOPRANO

If I still hold

*mf* TENOR

If I still hold

*p*



close - ly to Him, What hath He at last?\_\_\_\_\_

close - ly\_ to Him, What hath\_ He at last?

"Sor - row\_ van - quished, lab - or\_ end - ed Jor - dan\_ pass'd" all

"Sor - row van - quished, lab - or end - ed Jor - dan pass'd" all

*mf* safe - ly pass'd\_ If I ask Him to re - ceive me, *cresc.*

*mf* safe - ly pass'd\_ If I\_ ask Him to re - ceive me, *cresc.*

*p* *cresc.*



Will He say me nay? "Not till — earth and

Will He — say me nay? "Not till earth and

not till heav - en pass a - - way."

not till heav - en pass a - - way."

*rit.* *a tempo*

*rit.* *rit.*

*rit.*

The musical score is written for a song with vocal and piano accompaniment. It features two vocal staves and a grand piano (left and right hand) staff. The key signature is D major (two sharps). The tempo and dynamics markings include *f* (forte), *rit.* (ritardando), and *a tempo*. The lyrics are: "Will He say me nay? 'Not till — earth and not till heav - en pass a - - way.'". The piano part includes complex chordal textures and arpeggiated figures. The score concludes with a final piano chord and a double bar line.



# Crown Him

19

(Sacred Duet for Soprano and Alto)

EDITH SANFORD TILLOTSON

CIRO PINSUTI

Adapted by I. H. Meredith

Allegretto con brio

SOPRANO

ALTO

*leggiero e stacc.*

*f con brio*

Come with songs of great re -

*f con brio*

Come with songs of great re -

*f leggiero brillante*

*cresc.*

joic - ing Come with prais-es sweet-ly sung,-

Tri-umph and de - vo - tion

*cresc.*

joic - ing Come with prais-es sweet-ly sung,-

Tri-umph and de - vo - tion

*cresc.*



*cresc.*

voic - ing, Hymns of praise on ev - 'ry tongue. Come be-fore the Lord vic -

voic - ing, Hymns of praise on ev - 'ry tongue. Come be-fore the Lord vic -

*cresc.*

to - rious, Come to wor-ship and a - dore\_ Crown Him as a mon-arch

to - rious, Come to wor-ship and a - dore\_ Crown Him as a mon-arch

*ff* *rit.*

glo - rious, Crown Him King for ev - er - more.

*ff* *rit.*

glo - rious, Crown Him King for ev - er - more.

*rit.* *a tempo*



Un poco meno mosso

*mf tranquillo*

Crown Him Lord of ev - 'ry

*mf leggiero*

na - tion, Rul - er of the earth and sky, -

Crown Him Mak - er of Cre - a - tion, Mas - ter

*sempre p*



*dolcemente*

Crown him with un -

of the realms on high.

*dolce*

This system contains the first two staves of music. The vocal part (top staff) begins with a whole rest followed by a half note G4, then a half note A4, and a half note B4. The piano part (bottom staff) consists of a continuous eighth-note accompaniment in G major. The lyrics 'Crown him with un -' are under the vocal line, and 'of the realms on high.' are under the piano line. The tempo/mood is marked *dolcemente* and *dolce*.

fad - ing splen - dor Give Him hon - or, laud and

This system contains the next two staves of music. The vocal part continues with a half note C5, a half note D5, a half note E5, and a half note F#5. The piano part continues with the same eighth-note accompaniment. The lyrics 'fad - ing splen - dor Give Him hon - or, laud and' are under the vocal line. The tempo/mood is *dolcemente*.

praise, Ev - 'ry heart its trib - ute rend - er,

*f* *dim.*

*cresc.* *f* *dim.*

This system contains the final two staves of music on the page. The vocal part begins with a half note G4, a half note A4, a half note B4, and a half note C5. The piano part features a crescendo leading to a fortissimo (*f*) section, followed by a decrescendo (*dim.*). The lyrics 'praise, Ev - 'ry heart its trib - ute rend - er,' are under the vocal line. The tempo/mood is *dolcemente*.



*f* *più mosso* *f*

Ev - 'ry voice its rap - ture raise. Hail!\_

Hail!\_

*f* *f* *f* *f*

Hail! King ev - er - more! Hail! Hail!\_

Hail! King ev - er - more! Hail! Hail!\_

*f* *dim.* *rall.*

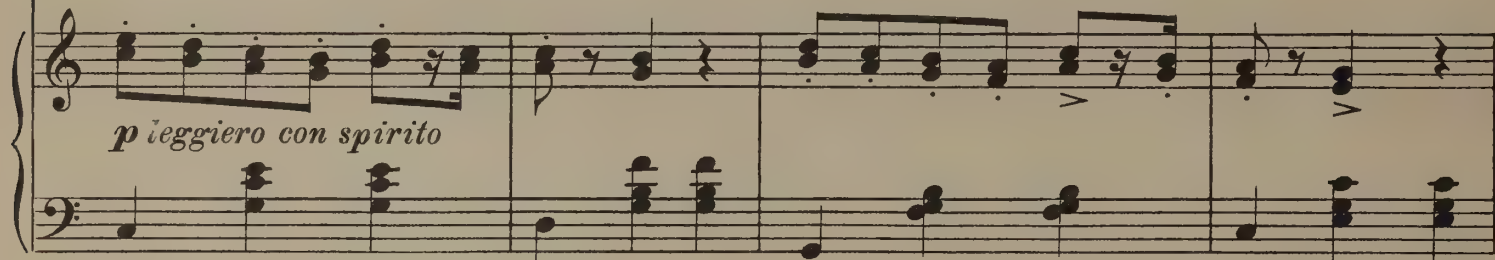
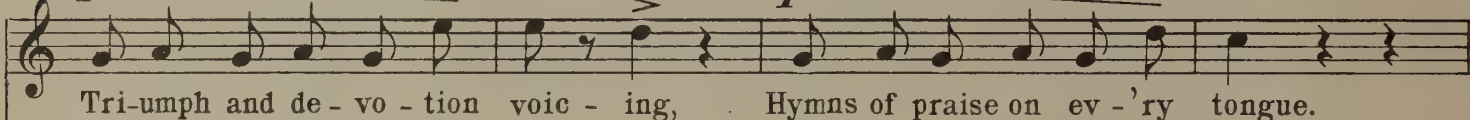
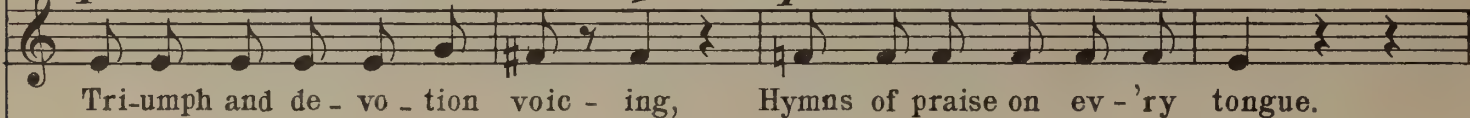
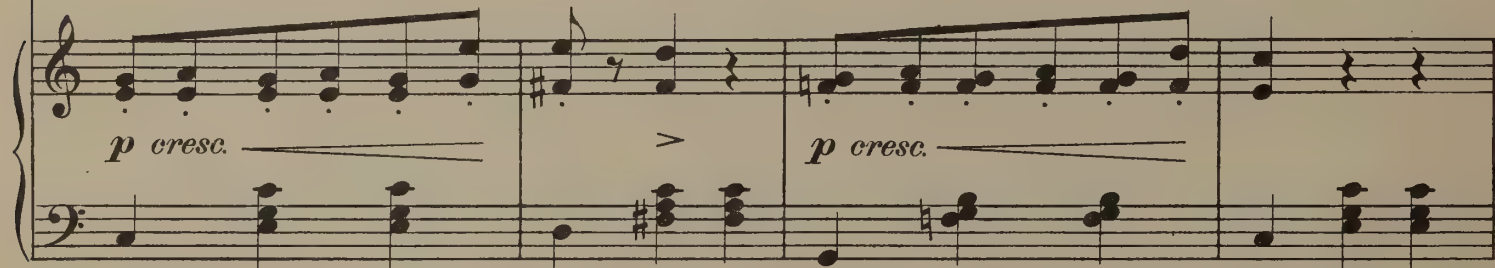
King ev - er - more! Ah!\_

*f* *dim.* *rall.*

King ev - er - more! Ah!\_

*f* *col canto* *dim.* *segundo il canto*



*p leggiero con spirito**p leggiero con spirito**p leggiero con spirito**p cresc.**p cresc.**p cresc.**p cresc.**p cresc.**p cresc.*

Come be-fore the Lord vic-to-rious, Come to wor-ship and a-dore,—

Come be-fore the Lord vic-to-rious, Come to wor-ship and a-dore,—



*cresc.* *f* *un poco rit.* *più mosso*

Crown Him as a Mon-arch glo - rious, Crown Him King for - ev - er - more.

*cresc.* *f* *un poco rit.*

Crown Him as a Mon-arch glo - rious, Crown Him King for - ev - er - more.

*cresc.* *f* *rit.* *più mosso brillante*

*f* *f* *f* *f*

Hail! Hail! King ev - er - more! Hail! Hail!

Hail! Hail! King ev - er - more! Hail! Hail!

*f* *f* *f* *f*

*f rit. f* *a tempo*

King ev - er - more!

*f rit.* *a tempo*

King ev - er - more!

*f col canto* *a tempo*



# Brightest And Best

Sacred Duet for Soprano and Tenor

REGINALD HEBER

Allegretto Moderato

IRÉNÉE BERGE

**SOPRANO** *mf*

Bright - est and best of the sons of the morn - ing

**TENOR** *mf*

Bright - est and best of the sons of the morn - ing

*mf*

*poco cresc.*

Dawn on our dark-ness and lend us thine aid; Star of the East, the ho -

*poco cresc.*

Dawn on our dark-ness and lend us thine aid; Star of the East, the ho -

*poco cresc.*

*p rit.* *a tempo*

ri - zon a - dorn - - ing Guide where our in - fant Re - deem - er is laid.

*p rit.* *a tempo*

ri - zon a - dorn - - ing Guide where our in - fant Re - deem - er is laid.

*p rit.* *a tempo*

*mf*

Cold on his cra - dle the dew - drops are shin - ing; Low lies his head with the

Low lies his

*mf*

*f*

beasts of the stall, Low lies his head with the beasts of the stall;

*f*

head with the beasts of the stall, Low lies his head with the beasts of the stall;

*f*

Mak - er, and

*mf*

An - gels a - dore him, in slum - ber re - clin - ing, Mak - er, and Mon - arch, and

*mf*



*f*  
 Mon-arch, and Sav-iour of all, Mak - er, and Mon-arch, and Sav - iour of all.  
*f*  
 Sav-iour of all, Mak - er, and Mon-arch, and Sav - iour of all.

*mf*  
 Vain - ly we of - fer each  
*mf*

am - ple ob - la - tion; Vain - ly with gifts Would his fav - or se - cure;

*f*

Rich - er by far is the heart's a - do - ra - tion; Dear - er to God are the

*f*

pray's of the poor.

*dim.*

*mf*

Bright - est and best of the sons of the morn - ing Dawn on our dark-ness and

*mf*

Bright - est and best of the sons of the morn - ing Dawn on our dark-ness and

*mf*



*poco cresc.*

lend us thine aid;

Star of the East, the ho - ri - zon a - dorn - - ing,

*poco cresc.*

lend us thine aid;

Star of the East, the ho - ri - zon a - dorn - - ing,

*poco cresc.**p rit.*

Guide where our in - fant Re - deem - er is laid,

Guide where our in - fant Re -

*rit.**p rit.*

Guide where our in - fant Re - deem - er is laid,

Guide where our in - fant Re -

*rit.**p**rit.*

deem - er is laid.

deem - er is laid.

*p*

# Sorrow Will Change To Singing

31

(Sacred Duet for Soprano and Alto)

EDITH SANFORD TILLOTSON

Very Slowly  
SOPRANO

FRANZ SCHUBERT

arr. by John Shepherd

The musical score is arranged in three systems. Each system contains staves for Soprano, Alto, and Piano. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Very Slowly'. The piano part begins with a *pp* (pianissimo) dynamic. The vocal parts enter in the second measure of the first system. The lyrics are: 'As ra - diant morn doth fol - low night, As shad - ows turn to ro - sy\_ light, So sad - ness will turn to'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, often using triplets. Dynamics include *p* (piano) and *pp* (pianissimo). The score concludes with a final chord in the piano part.

ALTO

*pp*

*p*

As ra - diant morn doth fol - low night, As

*p*

As ra - diant morn doth fol - low night, As

*pp*

shad - ows turn to ro - sy\_ light, So sad - ness will turn to

shad - ows turn to ro - sy\_ light, So sad - ness will turn to



*ten.*

sweetest joy, will turn to sweet-est joy. As earth grows fair be-

*ten.*

sweetest joy, will turn to sweet-est joy. As earth grows fair be-

*segue*

neath the sun, As earth grows fair be - neath the sun, So shall the day in

neath the sun, As earth grows fair be - neath the sun, So shall the day in

*p subito*

grief be-gun Sor - row must change, must change in - to sing-ing,

grief be-gun Sor - row must change, must change in - to sing-ing,

*p*

*cresc.* *rit.* *a tempo*

Sor-row must change, must change to sing - - - ing.

*rit.* *a tempo*

Sor-row must change, must change to sing - - - ing.

*segue* *pp a tempo*

*p* *p*

As As

ra - diant morn doth fol - low night, As gen - tle touch the

ra - diant morn doth fol - low night, As gen - tle touch the

*pp*



ten.

harp a - wakes, So grief will a - wake to hymns of praise, will wake to hymns of

ten.

harp a - wakes, So grief will a - wake to hymns of praise, will wake to hymns of

segue

praise. As rays of — glo - ry mount the skies, As

praise. As rays of — glo - ry mount the skies, As

rays of — glo - ry mount the skies, So shall the soul in glad - ness rise.

rays of — glo - ry mount the skies, So shall the soul in glad - ness rise.

*p subito* *cresc.*

Sor - row must change, must change in - to sing - ing, Sor - row must change, must

Sor - row must change, must change in - to sing - ing, Sor - row must change, must

*p*

*rit.* *a tempo*

change to sing - ing, Sor - row,

change to sing - ing, Sor - row,

*segue* *pp a tempo*

*poco rit.*

Sor - row must change to sing - ing. \_\_\_\_\_

Sor - row must change to sing - ing. \_\_\_\_\_



# Holy Spirit, Heavenly Presence

(Sacred Duet for Soprano and Alto)

EDITH SANFORD TILLOTSON

DONIZETTI - SHEPHERD

Andante

SOPRANO

ALTO

*p*

Ho - ly Spir - it, heav'n - ly pres - ence, One with God the

*p*

Fa - ther, and Christ the bless - ed Son, — Be Thou near us, ev - er

near us, Till our earth-ly jour-ney is done. Warn us,  
 near us, Till our earth-ly jour-ney is done.

*cresc.*

*cresc.*

when temp-ta-tions threat-en, Lead us lest in sin we  
 Lead us lest in sin we

*f*

*f*

\*

stray; May Thy wis-dom, may Thy teach-ing, Be our on-ly coun-sel each  
 stray; May Thy wis-dom, may Thy teach-ing, Be our on-ly coun-sel each

*p*

*p*



*stringendo poco*

day. In the time of joy and glad - ness, — In the  
day. In the

The first system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The tempo marking is *stringendo poco*. The lyrics are: "day. In the time of joy and glad - ness, — In the day. In the".

hour of woe and grief, May Thy fa - vor be our  
hour of woe and grief, May Thy fa - vor be our

The second system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "hour of woe and grief, May Thy fa - vor be our hour of woe and grief, May Thy fa - vor be our".

pleas - ure And Thy com - fort our re - lief. Ho - ly  
pleas - ure And Thy com - fort our re - lief. Ho - ly

The third system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The tempo marking is *rall.* and *a tempo*. The lyrics are: "pleas - ure And Thy com - fort our re - lief. Ho - ly pleas - ure And Thy com - fort our re - lief. Ho - ly".

Spir - it, Heav'n-ly pres - ence, One with God the Fa - ther and Christ, the bless-ed

Spir - it, Heav'n-ly pres - ence, One with God the Fa - ther and Christ, the bless-ed

Son, — Be Thou near us, ev - er near us Till our

Son, Be Thou near us, ev - er near us Till our

earth-ly\_ jour - ney is done.

earth - ly\_ jour - ney is done.

*p*



Ho - ly Spir - it, prom - ised bless - ing, Born in liv - ing

Ho - ly Spir - it, prom - ised bless - ing, Born in liv - ing

*p*

glo - ry that pen - te - cost - al day, — Shine a - bove us, shine a -

glo - ry that pen - te - cost - al day, Shine a - bove us, shine a -

bove us, With the flame that fades not a - way. Give our

bove us, With the flame that fades not a - way.

*cresc.*

*cresc.*

eyes new light to — see Him, Give our tongue new words to —

Give our tongue new words to —

speak, Hope and cour-age, faith and fer-vor, May we share with oth-ers who

speak, Hope and cour-age, faith and fer-vor, May we share with oth-ers who

seek. Thus may we in tru-est serv-ice, — Ren-der

seek. Ren-der

*stringendo poco*



thanks to Him a - bove, Who has bless'd us, who has

thanks to Him a - bove, Who has bless'd us, who has

*rall.* *a tempo*

crowned us With the glo - ry of His love. Ho - ly

crowned us With the glo - ry of His love. Ho - ly

*rall.* *a tempo*

Spir - it, heav'n - ly pres - ence, One with God the Fa - ther and Christ, the bless-ed

Spir - it, heav'n - ly pres - ence, One with God the Fa - ther and Christ, the bless-ed

Son, — Be Thou near us, ev - er near us, Till our

Son, Be Thou near us, ev - er near us, Till our

The first system of the musical score consists of three staves. The top two staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts enter with the lyrics 'Son, — Be Thou near us, ev - er near us, Till our'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

earth - ly\_ jour - ney is done. Till life is

earth - ly\_ jour - ney is done. Till life is

The second system continues the hymn. The vocal parts sing 'earth - ly\_ jour - ney is done. Till life is'. The piano accompaniment continues with sustained chords and melodic fragments. The system concludes with a repeat sign at the end of the vocal line.

done, Till life is done. —

done, Till life is done —

The third system concludes the hymn. The vocal parts sing 'done, Till life is done. —'. The piano accompaniment provides a final harmonic setting, ending with a cadence. The system concludes with a repeat sign at the end of the vocal line.



# Again Our Earthly Cares We Leave

## Pastoral

(Sacred Duet for Alto and Baritone)

JOHN NEWTON

IRÉNÉE BERGE

*Moderato*      ALTO

BARITONE

*p*

*p dolce e legato*

A - gain our earth - ly cares we leave, And in Thy

*p*

A - gain our earth - ly cares we leave, And in Thy

*p*

courts ap - pear;      A - gain, with joy - ful feet, we

*p*

courts ap - pear;      A - gain, with joy - ful feet, we

*p*

come to meet our Sav-iour here. With-in these

come to meet our Sav-iour here. With-in these

*p*

walls let ho-ly peace, And love, and con-cord dwell;

walls let ho-ly peace, And love, and con-cord dwell;

*p*

*p* Here give the trou-bled cons-cience ease, The wound-ed

*p* Here give the trou-bled cons-cience ease, The wound-ed

*p*



spir - it heal.

spir - it heal.

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The vocal parts have the lyrics "spir - it heal." The piano accompaniment features a series of chords and moving lines in both hands.

*mf*

May we in faith re - ceive Thy word, In faith pre-sent our pray'rs;—

The second system continues with the vocal staves and piano accompaniment. The vocal parts have the lyrics "May we in faith re - ceive Thy word, In faith pre-sent our pray'rs;—". The piano accompaniment provides harmonic support with chords and melodic fragments.

*mf*

The third system shows the piano accompaniment continuing. It features a dense texture of chords in the right hand and simpler harmonic support in the left hand.

*cresc.* *f*

And in the pres - ence of our Lord, Un - bos - om all our

*mf* *cresc.*

The fourth system concludes the page. The vocal parts have the lyrics "And in the pres - ence of our Lord, Un - bos - om all our". The piano accompaniment includes dynamic markings like *cresc.* and *f*, indicating a build-up in intensity.

*p*

Show us some tok - en of Thy love, Our faint - ing

*p*

cares Show us some tok - en of Thy love, Our faint - ing

*p*

hope to raise; And pour Thy bless - ing from a -

*p*

hope to raise; And pour Thy bless - ing from a -

*rit. dim. p a tempo*

bove, That we may ren - der praise.

*rit. dim. p a tempo*

bove, That we may ren - der praise.

*rit. dim. p a tempo pp*



# So Thou Lifest Thy Divine Petition

(Sacred Duet for Tenor or Sop. and Bass)

From "The Crucifixion"

Andante (♩=70)

JOHN STAINER

TENOR

BASS

The piano introduction begins with a *Solo* in the right hand, marked *p* (piano) and *Sw. pp* (swelling pianissimo). The left hand provides harmonic support. The tempo is Andante (♩=70) in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat).

*senza*

The first vocal entry features the Tenor and Bass parts. The Tenor part begins with a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The Bass part also begins with a *p* dynamic and a *cresc.* marking. The piano accompaniment supports the vocalists with a *p* dynamic and a *cresc.* marking. The lyrics are: "So Thou lift-est Thy di-vine pe-ti-tion, Piercd with cru-el an-guish".

The second vocal entry continues the duet. The Tenor part begins with a *dim.* (diminuendo) marking. The Bass part also begins with a *dim.* marking. The piano accompaniment supports the vocalists with a *dim.* marking. The lyrics are: "So Thou griev-est o'er our lost con-di-tion, through and through;".

*a little slower*

Plead-ing, "Ah, they know not what they do."

*a little slower**rall.**a tempo**cresc.**with expression*

Oh 'twas love,

*cresc.*

in—

Oh! 'twas love,

in love's di-vin-est fea- ture,

*dim.**pp**a tempo**cresc.*

love's di-vin-est fea- ture, Pass - ing o'er that dark and murd'-rous blot,

Pass - ing o'er that dark and murd'-rous blot,

*cresc.**mf**dim.*



*cresc.* *>*  
Tho' they slay Thee,  
*mf*  
Find-ing e'en for each low fall - en crea - ture,  
*cresc.*

*p rit.*  
one re-deem-ing spot.  
*cresc.* *>* *p rit.*  
Tho' they slay Thee, one re-deem-ing spot.  
*cresc.* *p rit.* *a tempo*

*A little slower; with devotion*  
Yet! and still Thy  
*A little slower* ♩ = 60 to 62  
*rall.* *p*

*cresc.* *dim.* *p* *cresc.* *mf*

pa-tient Heart is yearn-ing With a love that mor-tal scarce can bear.

*p* *poco rit.*

Thou in pit-y, deep, di-vine and burn-ing, Lift-est e'en for

*p* *poco rit.*

*poco rit. ten. cresc. a tempo*

e'en for me, e'en for me, Thy might-y, might-y pray'r.

*ten. cresc. a tempo*

me e'en for me, Thy might-y, might-y pray'r.

*a tempo* *p*

*ten. ten.*



*p* *cresc.*

So Thou plead-est, e'en for my transgression, Bid-ding me look up, and

*soft ped.*

*p*

So Thou mur - mur-est Thine in - ter - ces - sion,

*mf*

trust and live;

*mf* *dim.*

*senza*

*cresc.* *mf* *f* *p rall.*

Bid-ding me look up and trust and live; — So Thou plead - est,

*mf* *cresc.* *p rall.*

*pp slower*

*p* *pp slower*

Yea, he knew not, yea, he knew not; for

So Thou plead-est, Yea he knew not, yea, he knew not; for

*pp*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a series of eighth and quarter notes with lyrics. The middle staff is a vocal line in bass clef, also with a key signature of one flat, featuring a melodic line with lyrics. The bottom staff is a piano accompaniment in bass clef, starting with a whole rest and then providing harmonic support with chords and single notes. Dynamic markings include *pp* (pianissimo) and *pp slower*. There are also accents (>) and slurs over certain notes.

*cresc.* *mf* *pp* *rall.*

My sake for-give, for My sake for-give, for - give, for - give.

*cresc.* *mf* *pp* *rall.*

My sake for-give, for My sake for-give, for - give, for - give.

*ppp*

The second system of the musical score continues the vocal and piano parts. The top vocal staff (treble clef) and middle vocal staff (bass clef) both have lyrics. The piano accompaniment (bottom staff, bass clef) continues with chords and single notes. Dynamic markings include *cresc.* (crescendo), *mf* (mezzo-forte), *pp* (pianissimo), and *rall.* (rallentando). There are also accents (>) and slurs over certain notes.

*pp* *ppp*

*p*

The third system of the musical score features piano accompaniment. The top staff is a vocal line in treble clef, mostly containing whole rests. The middle staff is a vocal line in bass clef, also mostly containing whole rests. The bottom staff is a piano accompaniment in bass clef, featuring a melodic line with slurs and dynamic markings. Dynamic markings include *pp* (pianissimo), *ppp* (pianississimo), and *p* (piano). There are also slurs over certain notes.



# The Wilderness

Isaiah 35:1

(Sacred Duet for Soprano and Alto)

Verse 2 by J.W. Lerman

With expression  
SOPRANO

F. W. &amp; W. PEACE

ALTO

*p* Sw. *mp* *espressivo* *soft Ped.*

*mp* The wil - der-ness and the sol - i - ta - ry place shall be glad be glad\_ for

*mp* The wil - der-ness and the sol - i - ta - ry place shall be glad be glad\_ for

them, — The wil - der-ness and the sol - i - ta - ry place shall be

them, — The wil - der-ness and the sol - i - ta - ry place shall be

*mp*

glad, — be glad — for them — The des - ert shall — re -

glad, — be glad — for them —

Ch.

*mf*

joice — The

*mp* *mf*

And blos - som as — the rose, — The

*mf* Sw.

wil - der-ness and the sol - i - ta - ry place shall be glad, be glad — for

wil - der-ness and the sol - i - ta - ry place shall be glad, be glad — for



*meno mosso*

them, The des - ert shall re - jice and

*meno mosso*

them, The des - ert shall re - jice and

*meno mosso*



*rit.*

blos - som as the rose,

*rit.*

blos - som as the rose,

*rit.*

*Solo*

*a tempo*



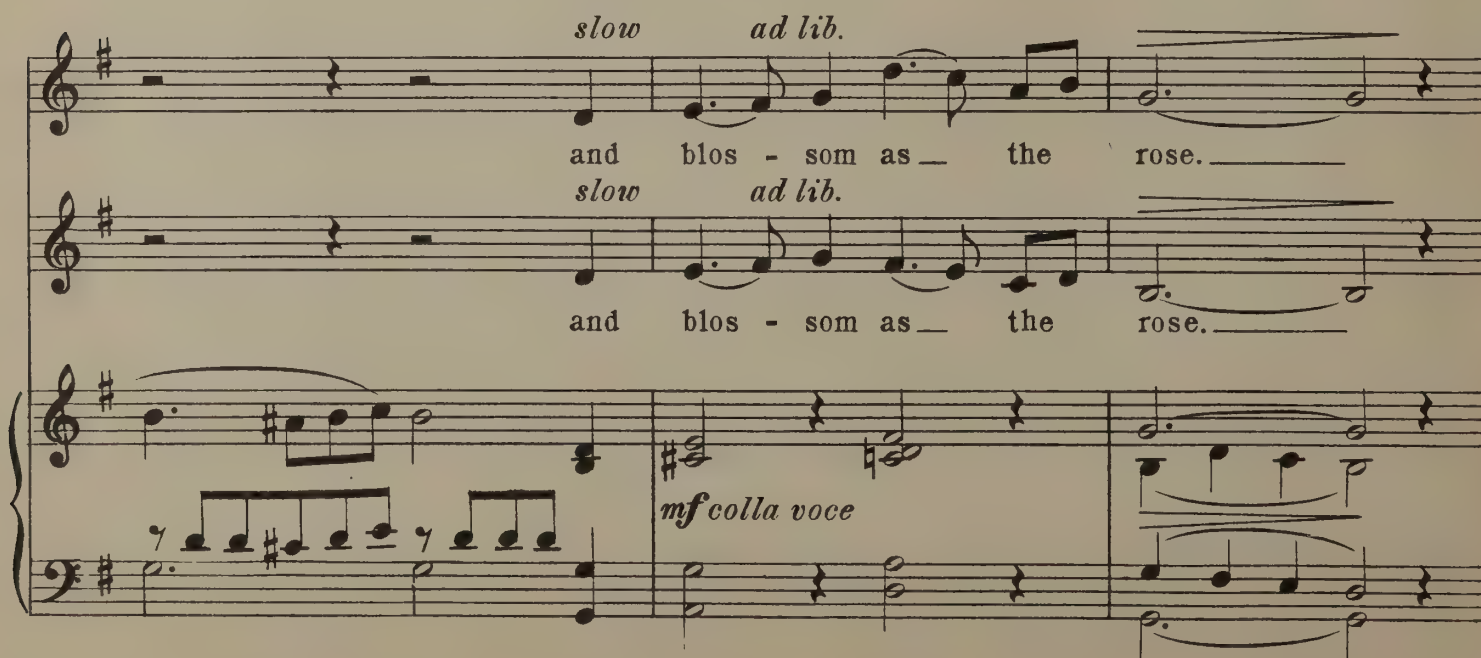
*slow ad lib.*

and blos - som as the rose.

*slow ad lib.*

and blos - som as the rose.

*mf colla voce*



*p* *Sw.* *mp* *espressivo*  
*soft Ped.*

*mp* O bless - ed day when this word shall be ful-filled, and the earth with joy — a -  
*mp* O bless - ed day when this word shall be ful-filled, and the earth with joy — a -

bound; — When heav - 'nly peace o - ver all the world shall reign, And to  
 bound; — When heav - 'nly peace o - ver all the world shall reign, And to



*mp*

God — great praise — re - sound — This vis - ion won - drous

God — great praise — re - sound —

Ch.

bright, ———— *mf* 0

*mp* Brings to — the soul de - light, ———— *mf* 0

*mf* Sw.

bless - ed day when this word shall be ful - filled, and the earth with joy — a -

bless - ed day when this word shall be ful - filled, and the earth with joy — a -

*meno mosso*

bound; ——— When heav - 'nly peace shall reign, ——— and

*meno mosso*

bound; ——— When heav - 'nly peace shall reign, ——— and

*meno mosso*

*rit.*

praise — to God — re - sound, ———

*rit.*

praise to God — re - sound, ———

*rit.*

*Solo*

*a tempo*

*slow ad lib.*

and praise to God re - sound. ———

*slow ad lib.*

and praise to God re - sound. ———

*mf colla voce*



# Come Unto Me

Duet for Soprano and Alto  
or Tenor and Bass

Matt 11: 28, 30.

JEAN-BAPTISTE FAURE

Adapted by I.H. Meredith

*Andante religioso* (♩ = 63)

VOICE

PIANO

*pp* *mf* *dim.* *pp*

BASS(or BARITONE)

*sostenuto*

Come un - to me, O come to me, ye heav - y lad - en.

*ben marcato*

*rall.*

Come un - to me, O come and I will give you rest

*p col canto*

TENOR  
*sostenuto*

Come un - to me, — O come to me, ye heav - y lad - en

Come un - to me, O come and I will give you rest.

BASS *legato*

Take my yoke up - on you, and learn of me; —

TENOR

For my yoke is eas - - y my bur - - den's light and

*f*



*sostenuto*

ye shall find rest Un - to your soul,

*mf*

ye shall find rest Find rest un - to your soul.

*mf*

*col canto*

*cresc.*

**BASS**

Come un - to me O come to me ye heav - y lad -

*marcato*

**TENOR**

*atempo sosten.*

Come un - to me.

*dim. e rall. ad lib.*

en And I will give you rest.

*rall. colla voce*

*mf*

*cresc.*

Come to me ye heav-y lad - - en Come un - to me, O come to

*cresc.*

ye heav-y lad - - en Come un - to me, O come to

*cresc.*

*f* me and I will give you rest *ff* And I will give you

*f* me and I will give — you rest *ff* And I will give you

*f* *ff*

rest — *pp* Come un-to me and rest. — *rall. ppp*

rest — *pp* Come un-to me and rest. — *rall. ppp*

*mf* *p* *rall. dim. pp*

*f* *p*



# He Did Not Die In Vain

(Sacred Duet for Soprano and Alto)

Mrs. FRANK A. BRECK

GRANT COLFAX TULLAR

arr. by John Shepherd

*Andante* SOPRANO *mf espressivo*

My bless-ed Lord was cru-ci-

ALTO *mf espressivo*

My bless-ed Lord was cru-ci-

*p e legato* *mf*

fied, The day was dark, and grief was wide, For hope was crushed and all seemed *cresc.*

fied, The day was dark, and grief was wide, For hope was crushed and all seemed *cresc.*

vain, Un - til that Sav-iour rose a - gain. Ring out the bless - ed news a - *dim.*

vain, Un - til that Sav-iour rose a - gain. Ring out the bless - ed news a - *dim.*

*dim.*

gain! Oh! bear a - loft the strain; The might - y Lord is ris'n in

gain! Oh! bear a - loft the strain; The might - y Lord is ris'n in

*dim.*

pow'r, He died, but not in vain!\_

pow'r, He died, but not in vain!\_

*p* *rit.* *a tempo*

*p* *a tempo*

*a tempo*

He brings His great sal - va - tion nigh, And on His

*mf*

*mf*



He bought our peace thro' grief and pain; But

love bids us re - ly—

*f*

*rit.* *pp molto rit.* *a tempo*

oh! He did not die in vain! Oh, won-drous news of life and love! That Je - sus

*pp molto rit.* *a tempo*

Oh, won-drous news of life and love! That Je - sus

*rit.* *pp molto rit.* *pp a tempo*

*cresc.*

lives and reigns a - bove! He made the path to glo - ry plain; Ah,

lives and reigns a - bove! He made the path to glo - ry plain; Ah,

*cresc.*

no! He did not die in vain! Ring out the bless - ed news a - gain! Oh!

no! He did not die in vain! Ring out the bless - ed news a - gain! Oh!

*cresc.* bear a - loft the strain; The might - y Lord is ris'n in pow'r, He *f*

*cresc.* bear a - loft the strain; The might - y Lord is ris'n in pow'r, He *f*

*cresc.*

*p a tempo* died, but not in vain! *p a tempo*

died, but not in vain! *p a tempo* *rit.* *dim.* *pp*



# The Easter Lily

WILLIAM LEON DAWSON

REGINALD W. MARTIN

Moderato

Piano introduction in 9/8 time, marked *f* (forte). The music features a melody in the right hand and a more active bass line in the left hand, both in a key of two flats (B-flat major or D-flat minor).

Soprano

*mf*

Hail, glad blos - som! Lead the Chor - us where all

Tenor

*mf*

Hail, glad blos - som! Lead the Chor - us where all

Piano accompaniment for the first vocal entry, marked *mf* (mezzo-forte). The right hand plays a steady eighth-note accompaniment, while the left hand provides harmonic support with longer notes.

Second vocal entry, featuring Soprano and Tenor parts. The lyrics are: "Na - ture sings to - day. — Thou art worth - y to rule". The music is in the same key and time signature as the first entry.

Piano accompaniment for the second vocal entry, continuing the eighth-note accompaniment in the right hand and harmonic support in the left hand.

*cresc.*

o'er us, Em - blem of the Lord's pure sway. — Sound a -

*cresc.*

o'er us, Em - blem of the Lord's pure sway. — Sound a -

*cresc.*

loft that He is ris - en! Let your vir - gin trum - pet

loft that He is ris - en! Let your vir - gin trum - pet

*f*

ring! Tell the Lord's re - lease from pris - on, Lead the

*f*

ring! Tell the Lord's re - lease from pris - on, Lead the

*f*



Chor - us while we sing. \_\_\_\_\_

Chor - us while we sing. \_\_\_\_\_

*f*

*mf* Use for

*dim.*

Him your glor - ious sta - tion, Pour your notes of liq - uid

Detailed description: This is a musical score for a hymn, likely from a church hymnal. It is written in B-flat major (two flats) and 4/4 time. The score consists of two vocal parts (Soprano and Alto) and a piano accompaniment. The vocal parts enter with the lyrics 'Chor - us while we sing.' and have a long melisma line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The first system includes a forte (*f*) dynamic marking. The second system includes a mezzo-forte (*mf*) dynamic marking and the instruction 'Use for'. The third system includes a diminuendo (*dim.*) marking. The final system includes the lyrics 'Him your glor - ious sta - tion, Pour your notes of liq - uid'. The score is printed on a single page with a page number of 70 in the top left corner.

*cresc.*

gold, — Worth - y He of such ob - la - tion, Whom nor

*cresc.*

*f rit.* *pp a tempo*

rock nor death can hold. — Gen - tle

*pp a tempo*

Gen - tle

*f rit.* *pp*

li - ly, from your treas - ure, Fill the air with rich per -

li - ly, from your treas - ure, Fill the air with rich per -



fume; — Let your fra - grance know no meas - ure, 'Tis\_ for

fume; — Let your fra - grance know no meas - ure, 'Tis\_ for

Him your hours con - - sume. \_\_\_\_\_ 'Gainst His

Him your hours con - - sume. \_\_\_\_\_ 'Gainst His

*cresc.*

*cresc.*

dy - ing, cost de - spis - ing, Ma - ry broke her pre - cious

dy - ing, cost de - spis - ing, Ma - ry broke her pre - cious

*f*

vase. Break your chal - ice for His ris - ing, In an

*f*

vase. Break your chal - ice for His ris - ing, In an

*f*

*ff rit.* *a tempo*

ec - sta - sy of praise.

*ff* *a tempo*

ec - sta - sy of praise.

*ff rit.*

*rit.*



# The Valley Of Peace.

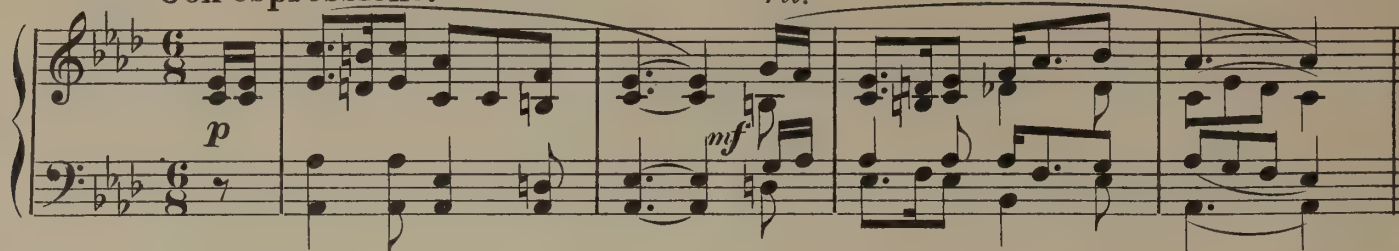
Sacred Duet for Medium and High Voice.

Mrs. FRANK A. BRECK.

I. H. MEREDITH.

*Con espressione.*

*rit.*



SOPRANO or BARITONE

ALTO

There's a beau-ti-ful val-ley of peace, Where the heart of the wea-ry may  
In that beau-ti-ful val-ley I know, Wild clam-or is hush'd in-to  
In the val-ley of peace I may hide, Where strifes of the world can-not  
In the val-ley of peace let me roam, With Je - sus my "Staff" and my

TENOR



rest; Where tu-mult of tri-als may cease, And those who are burdened be blest.  
calm; And walk-ing where still wa-ters flow, The sor - row-ing soul find-eth balm.  
mar, And there I will fol-low my Guide, My hope and my glo-ri-ous Star;  
"Rod," Till I come to my heav-en-ly home, Whose buil-der and mak-er is God.



## Refrain.

In the val - ley of peace, the val - ley of peace, In the

beau-ti - ful val - ley of peace, — My Sav - iour is there, ev - 'ry

bur - den to bear, In the beau - ti - ful val - ley, the val - ley of peace.



# Consider The Lilies

Sacred Duet for Soprano and Alto

MATT. VI. 25, 26, 28, 29.

ROBERT TOPLIFF

arr. by John Shepherd

SOPRANO

*mf*

Is not the life more than meat? And the bod-y Than

*p*

rai-ment? Be-hold the fowls of the air, For they sow not,

*p*

*f*

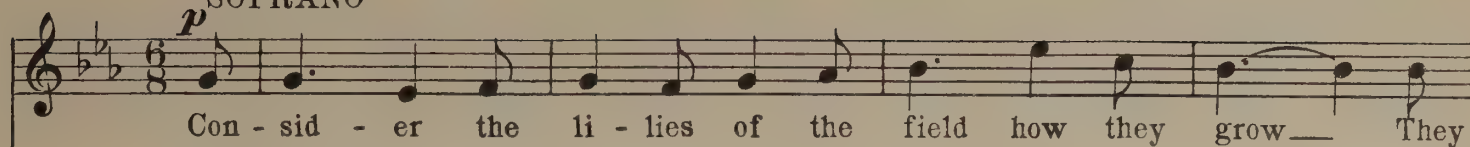
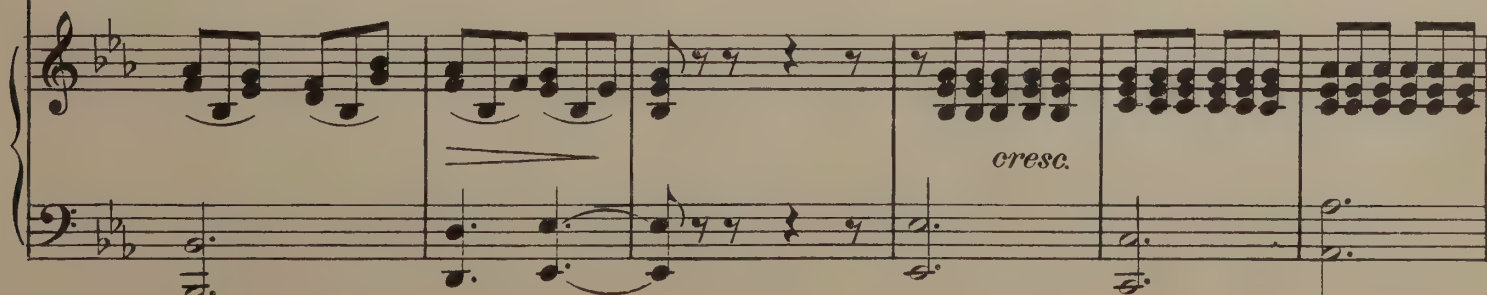
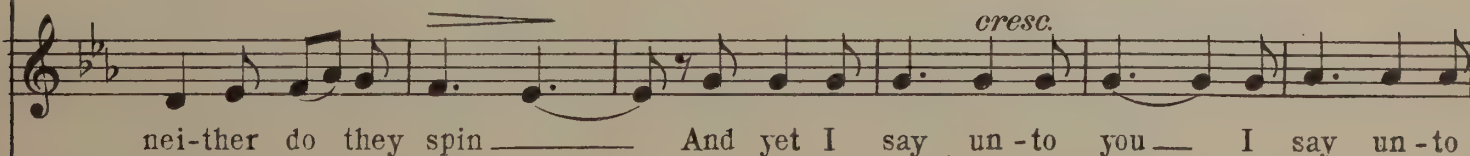
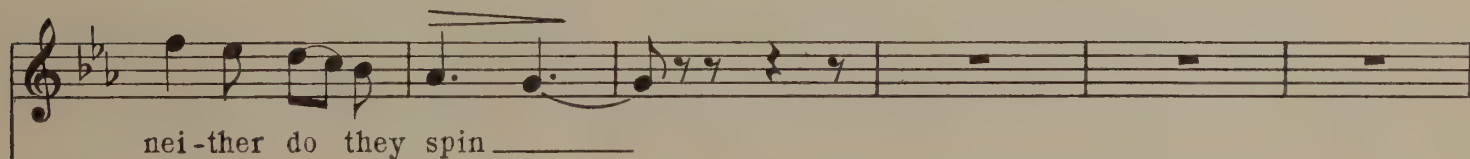
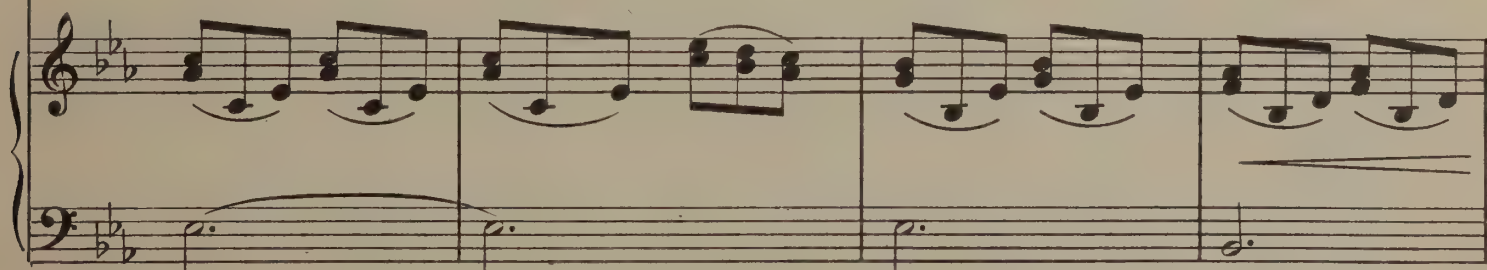
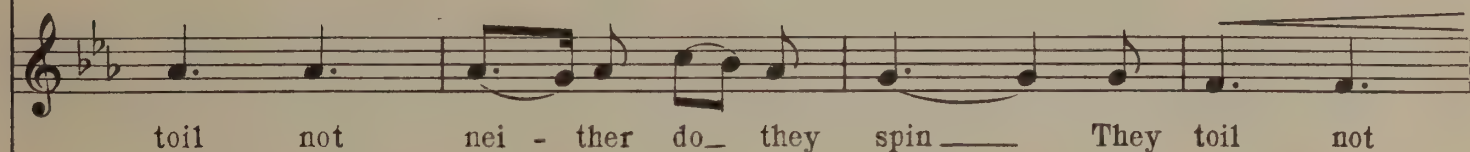
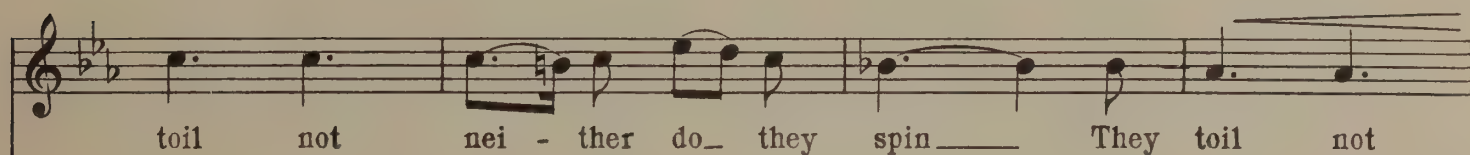
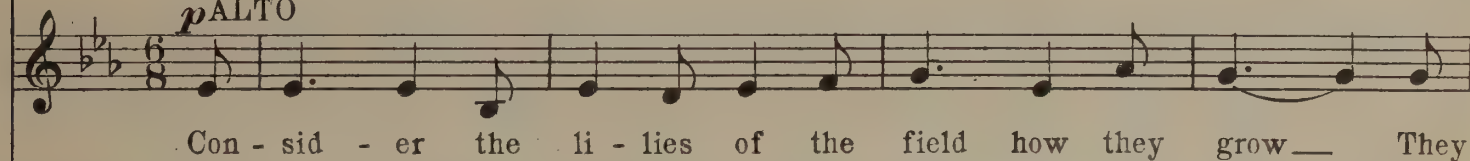
nei-ther do they reap, Nor gath-er in-to barns, Yet your

*f*

Heav'nly fath-er feed-eth them

*f* *dim.* *p*

## SOPRANO

*p**p* ALTO



was — not ar-

you that ev - en Sol - o - mon in all his glo - ry was not ar-

ray'd — like one — of these — Con - si - der the li - lies how they

ray'd — like one — of these — Con - si - der the li - lies how they

grow — Con - si - der the li - lies how they grow — They

grow — Con - si - der the li - lies how they grow —

*cresc.* *f*

toil not, They toil not, nei - ther do — they spin yet I

*cresc.* *f*

They toil not, nei - ther do they spin — yet I

*cresc.* *f*

say un - to you Sol-o-mon in all his

say un - to you — Sol-o-mon in all his

*dim.*

glo - - ry Was not ar - ray'd, Was not ar - ray'd,

*dim.*

glo - - ry Was not ar - ray'd, Was not ar - ray'd,

*dim.*



*p*  
like one of these

*p*  
like one of these

*p*

*mf*  
Was not ar-ray'd,

*mf*  
was not ar-ray'd,

*mf*  
Was not ar-ray'd,

*p*

*cresc.*  
like one of these— and yet I say un-to you

*mf*  
was not ar-ray'd,

*cresc.*  
like one of these— and yet I say un-to you

*cresc.*

Detailed description: This is a musical score for a piano and voice. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. It consists of three systems of staves. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The lyrics are: 'like one of these', 'Was not ar-ray'd,', 'like one of these— and yet I say un-to you', and 'was not ar-ray'd, like one of these— and yet I say un-to you'. The piano part features various musical notations including chords, arpeggios, and trills. The vocal parts are written in a simple, melodic style. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also performance instructions like '8 tr' (8 trills) and 'cresc.' (crescendo).

Sol-o - mon in all his glo - ry Was not ar - ray'd, was not ar - ray'd,

Sol-o - mon in all his glo - ry Was not ar - ray'd, was not ar - ray'd,

*cresc.*

Was not ar - ray'd like one — of these — like one of these, like

Was not ar - ray'd like one — of these — like one of these, — like

*f dim. p dim.*

one — of these. —

one — of these. —

*pp dim. ppp*



# Now the Day is Over

Duet for Soprano and Alto

Sabine Baring Gould

Irénée Bergé

*Andantino*

Soprano *p* Now the day is ov - er Night is drawing

Alto *p* Now the day is ov - er Night is

Piano *p*

*poco cresc.* *mf* nigh Sha - dows of the eve - ning Steal a - cross the sky.

*mf* draw - ing nigh Sha - dows of the eve - ning Steal a - cross the sky.

*poco cresc.* *mf*

*p* *cresc.* Now the dark - ness gath - ers, Stars be - gin to peep,

*p* *cresc.* Now the dark - ness gath - ers, Stars be - gin to peep,

*p* *cresc.*

*f* Birds and beasts and flow-ers *poco rit.* Soon will be a - sleep. *a tempo p*

*f* Birds — and beasts and flow-ers *poco rit.* Soon will be a - sleep. *a tempo p*

*f*

*p* Thro' the long night watch - - es May Thine an-gels spread

*p* Thro' the long night watch - es May Thine an - gels spread

*poco cresc.* *mf* Their white wings a - bove me, Watch-ing round my bed. *p* When the morn-ing

*mf* Their white wings a - bove me, Watch-ing round my bed.

*poco cresc.* *mf* *p*



*cresc.* *f*

wak - ens Then may I a - rise, Pure and fresh and

*p* *cresc.* *f*

When the morn-ing wak - ens. Then may I a - rise, Pure and fresh and

*cresc.* *f*

*poco rit.* *a tempo* *mf* *dim.*

sin - less, In Thy ho - ly eyes, Pure and fresh and

*mf* *dim.*

sin - less, In Thy ho - ly eyes, Pure and fresh and

*poco rit.* *a tempo* *dim.*

*p rit.* *pp*

sin - less In Thy ho - ly eyes.

*p rit.* *pp*

sin - less In Thy ho - ly eyes.

*rit.* *p* *pp*

# In The Cross Of Christ I Glory

Sacred Duet for Soprano and Tenor

Sir JOHN BOWRING

OTTO NICOLAI

*Adapted by I.H. Meredith*

Andante

SOPRANO

TENOR

*p dolce*

*p*

In the cross\_ of Christ I glo - ry, Tow'ring

*p*

In the cross\_ of Christ I glo - ry, Tow'ring

o'er\_ the wrecks of time, All the light\_ of sac - red

o'er\_ the wrecks of time, All the light\_ of sac - red



sto - ry Gathers round its head sub - lime\_ When the woes\_ of life o'er-

sto - ry Gathers round its head sub - lime\_

take\_\_ me Nev-er shall the cross for-

Hopes de - ceive\_\_ and fears an - noy \_\_ cross for-

sake me, Lo! it glows with peace and joy. Cross for-

sake me, Lo! it glows with peace and joy. Nev-er shall the Cross for-

sake me; Lo! it flows with peace and joy Lo! \_\_\_\_\_ it

sake me; Lo! it flows with peace and joy Lo! \_\_\_\_\_ it

*p* *p* *pp* *cresc.* *mf*

Detailed description: This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts have lyrics: 'sake me; Lo! it flows with peace and joy Lo! \_\_\_\_\_ it'. The piano part includes dynamic markings: *p* (piano), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), and *mf* (mezzo-forte). The piano part has a complex rhythmic pattern with many sixteenth and thirty-second notes.

glows with peace and joy.

glows with peace and joy.

Detailed description: This system contains the third system of music. It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: 'glows with peace and joy.'. The piano part continues with a complex rhythmic pattern, including many sixteenth and thirty-second notes. There are no dynamic markings in this system.

When the sun \_\_\_\_\_ of bliss is

When the sun \_\_\_\_\_ of bliss is

Detailed description: This system contains the fourth system of music. It features two vocal staves and a piano accompaniment. The vocal parts have lyrics: 'When the sun \_\_\_\_\_ of bliss is'. The piano part continues with a complex rhythmic pattern, including many sixteenth and thirty-second notes. There are no dynamic markings in this system.



beam - ing light and love — up-on my way, — From the cross the ra-diance

beam - ing light and love — up-on my way, — From the cross the ra-diance

stream - ing adds more lus - tre to the day. — Bane and bless - ing pain and

stream - ing adds more lus - tre to the day. —

pleas - ure Peace is there that knows no

By the cross — are sanc-ti - fied — knows no

*mf* *p*

*p*

meas - ure      Joys that through all time a - bide

*p*

meas - ure      Joys that through all time a - bide      Peace is

*pp*

*port.*      *p*

knows no meas - ure,      joys that thro' all time a-bide      Joys

*port.*

there that knows no meas - ure,      joys that thro' all time a-bide      Joys

*pp*      *cresc.*

that — thro' all time a - bide.

that — thro' all time a - bide.

*mf*      *p*



# Angel Voices, Ever Singing

(Sacred Duet for Alto and Tenor)

FRANCIS POTT

IRENEE BERGE

*Andantino*      **ALTO**      *p sweetly*

An - gel voi - ces,

**TENOR**

An - gel voi - ces,

*p*

ev - er sing - ing Round Thy throne of light      An - gel harps, for-

ev - er sing - ing Round Thy throne of light —      An - gel harps, for-

*poco cresc.*

ev - er ring - ing, Rest not day nor night; —      Thous - ands on - ly

*poco cresc.*

ev - er ring - ing, Rest not day nor night; —      Thous - ands on - ly

*poco cresc.*

live to bless Thee And con-fess Thee Lord of might; *poco rit.*

live to bless Thee And con-fess Thee Lord of might;— *poco rit.*

*p a tempo* An-gel voi-ces, *rit.* ev-er *ten.* sing-ing *a tempo* Round Thy

*p a tempo* An-gel voi-ces, *rit.* ev-er *ten.* sing-ing *a tempo* Round Thy

*p a tempo* *rit.* *segue* *a tempo*

*dim.* throne\_ of light. *mf* Thou, who

throne\_ of light.

*mf*



art be - yond the far - thest mor - tal eye can

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'art be - yond the far - thest mor - tal eye can'. It features eighth and sixteenth notes, with some notes beamed in pairs and marked with a '2'. The middle staff is empty. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.

scan Can it be

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'scan Can it be'. It features a long note for 'scan', followed by eighth notes for 'Can it be', and a final long note. The middle staff is empty. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.

That thou re - gard - est Songs of

The third system of the musical score consists of three staves. The top staff is a vocal line in G major, with lyrics 'That thou re - gard - est Songs of'. It features eighth and sixteenth notes, with some notes beamed in pairs and marked with a '2'. The middle staff is empty. The bottom staff is a piano accompaniment in G major, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.

*dim.*

sin - ful man?

*mf*

Can we feel that Thou art

*frit.*

near us And wilt hear us? Yes, — we

*rit.*



*pa tempo*  
*poco rit.* Here, Great God, to -  
*p* Here, Great God, to -  
*a tempo*  
*dim.*  
*p*

can. \_\_\_\_\_

day we of - fer Of Thine own to Thee; And for Thine ac -  
 day we of - fer Of Thine own to Thee; \_\_\_\_\_ And for Thine ac -

*mf* *cresc.*  
 cept-ance prof - fer, All un-worth - i - ly, \_\_\_\_\_ Hearts and minds, and  
*mf* *cresc.*  
 cept-ance prof - fer, All un-worth - i - ly, \_\_\_\_\_ Hearts and minds, and  
*mf* *cresc.*

*poco rit.*

*f*

hands and voi - ces, In our choic - est mel - o - dy.

*poco rit.*

*f*

hands and voi - ces, In our choic - est mel - o - dy.

*poco rit.*

*a tempo* *rit.*

Here, Great God, to - day we of - fer Of Thine

*rit.*

Here, Great God, to - day we of - fer Of Thine

*a tempo* *rit.*

*rit.*

*dim.* *p a tempo*

own — to Thee —

*dim.* *p*

own — to Thee —

*dim.* *p* *pp*



# The Hour Of Prayer

(Sacred Duet for Soprano and Alto)

EDITH SANFORD TILLOTSON

J. OFFENBACH  
arr. by John Shepherd

Moderato

SOPRANO

ALTO

Shades of eve - ning soft - ly fall, The

time of rest draws near, — With its word of peace for all, The

Low and sweet the night wind croons A

twi - light hour is here — Low and sweet the night wind croons A

gen - tle lul - la - by, — One by one the sil - ver stars Are

gen - tle lul - la - by, — One by one the sil - ver stars Are

light - ed in the sky, — The hour of pray'r is here, — *cresc.*

light - ed in the sky, — The hour of eve - ning

— And our la - bors shall cease, — The hour of pray'r is here, — *cresc.*

pray'r, la - bors shall cease, — The hour of eve - ning *cresc.*



— With its mes-sage of peace, Sweet - est peace,  
 pray'r, mes-sage of peace, Sweet-est peace, — Sweet-est

*dim.*  
 Sweet - est peace, —  
*dim.*  
 peace, — Peace Shades of eve - ning  
*dim.* *p*

soft - ly fall, The time of rest draws near, — With its word of

Soft-ly breath-ing, —

peace for all, The twi-light hour is here, Soft-ly

breath-ing, soft-ly breath-ing, — breath-ing, — breath-ing, — *dim.*

breath-ing, soft-ly, breath-ing, — breath-ing, — *dim.*

Breath-ing, — breath-ing — peace. — *pp*

Breath-ing, — breath-ing — peace. — *pp*

*pp*



# Softly Fades The Twilight Ray

(Sacred Duet for Soprano and Alto)

SAMUEL F. SMITH

IRÉNÉE BERGÉ

*Andantino* SOPRANO *p*

Soft - ly fades the twi - light ray

ALTO *p*

Soft - ly fades the twi - light ray

*p*

Of the ho - ly Sab - bath day; Gent - ly as life's *cresc.*

Of the ho - ly Sab - bath day; Gent - ly as life's *cresc.*

*mf*

set - ting sun, When the Christ - ian's course is run.

set - ting sun, When the Christ - ian's course is run.

*mf*

*p a tempo*

Peace is on the world a - broad, 'Tis the ho - ly

*p a tempo*

Peace is on the world a - broad, 'Tis the ho - ly

*cresc.*

peace of God, Sym - bol of the peace with-in

*cresc.*

peace of God, Sym - bol of the peace with-in

*cresc.*

*mf rit.* *a tempo*

When the spir - it rests from sin.

*mf rit.* *a tempo*

When the spir - it rests from sin.

*mf rit.* *mf a tempo*



*mf* Sa-viour,

*mf* Sa - viour,—

*mf*

The first system of the musical score. It consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in grand staff (treble and bass clef). The key signature has two flats (B-flat and E-flat). The first vocal staff has a measure of rest followed by a half note G4 and a quarter note A4, marked *mf*. The second vocal staff has a measure of rest followed by a half note G4 and a quarter note A4, marked *mf*. The piano accompaniment features a continuous eighth-note pattern in the bass and a melody in the treble. The system ends with a measure of rest for the vocal staves and a half note G4 and a quarter note A4 for the piano accompaniment, marked *mf*.

may our Sab - baths be Days of joy and peace in

may our Sab - baths be Days of joy and peace in

The second system of the musical score. It consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in grand staff. The key signature has two flats. The first vocal staff has a melody starting on G4, marked with a slur. The second vocal staff has a melody starting on G4, marked with a slur. The piano accompaniment features a continuous eighth-note pattern in the bass and a melody in the treble. The system ends with a measure of rest for the vocal staves and a half note G4 and a quarter note A4 for the piano accompaniment.

*cresc.* Thee, Till in heav-en our souls re - pose,——

*cresc.* Thee, Till in heav-en our souls re - pose,——

*cresc.*

The third system of the musical score. It consists of three staves. The top two staves are vocal staves in treble clef, and the bottom staff is a piano accompaniment in grand staff. The key signature has two flats. The first vocal staff has a melody starting on G4, marked with a slur and *cresc.*. The second vocal staff has a melody starting on G4, marked with a slur and *cresc.*. The piano accompaniment features a continuous eighth-note pattern in the bass and a melody in the treble. The system ends with a measure of rest for the vocal staves and a half note G4 and a quarter note A4 for the piano accompaniment, marked *cresc.*

*f*  
Where the Sab - bath ne'er shall close.

*f*  
Where the Sab - bath ne'er shall close.

*mf*

*p*      *rit.*  
Soft - ly fades the twi - light ray of the ho - ly

*p*      *rit.*  
Soft - ly fades the twi - light ray of the ho - ly

*p*      *a tempo*      *cresc.*  
Sab - bath day; Gent - ly as life's set - ting sun,

*a tempo*      *cresc.*  
Sab - bath day; Gent - ly as life's set - ting sun,

*a tempo*      *cresc.*



*mf*  
When the Christ - ian's course is run

*mf*  
When the Christ - ian's course is run

*mf*

*p*  
Soft - ly fades the twi - light ray

*p*  
Soft - ly fades the twi - light ray

*p*

*rit.* *pp a tempo*  
Of the ho - ly Sab - bath day.

*rit.* *pp a tempo*  
Of the ho - ly Sab - bath day.

*rit.* *pp a tempo*

# The Lord Is My Shepherd

(Sacred Duet for Soprano and Baritone)

Paraphrase of the 23rd Psalm

by W. S. PASSMORE

Andante non lento  $\text{♩} = 69$

HENRY SMART

arr. by George B. Nevin

SOPRANO

BARITONE

The musical score is arranged in three systems. The first system shows the Soprano and Baritone staves with rests, followed by a piano introduction in the grand staff (treble and bass clef). The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The second system contains the vocal entries: the Soprano enters with the lyrics 'The Lord is my' on a half note, and the Baritone enters with the same lyrics on a half note. Both parts are marked with a piano (*p*) dynamic and an accent (>). The piano accompaniment continues. The third system shows the vocalists continuing the phrase 'Shep-herd, I nev-er shall want, For lack of His mer-cies, My' across two lines of music. The piano accompaniment provides harmonic support throughout.



*rit. , cresc.*

soul shall not pant; In pleas - ant green pas-tures I dai - ly a\_

*rit. , cresc.*

soul shall not pant; In pleas - ant green pas-tures I\_ dai - ly a\_

bide, He leads me the peace-ful still wa-ters be-side.

*f*

bide, He leads me the peace-ful still wa-ters be-side. My

*f* *p*

soul — He re-stor-eth and for His name's sake, The path of true

Yea though I pass through death's dark  
right - eous-ness bids me to take. Yea though I pass  
val - ley and shade, I will not by e - vil be ev - er dis -  
through death's dark shade, I will not by e - vil be  
may'd, I will not by e - vil be ev - er dis may'd. The  
ev - er dis may'd. by e - vil be ev - er dis may'd. The

*f* *cresc.* *poco rit.* *p* *f* *poco rit.* *p* *f* *poco rit.* *p*



Lord is my Shep-herd, I nev-er shall want!

Lord is my Shep-herd, I nev-er shall want!

*colla voce*  
*pp*

Detailed description: This system contains the first vocal entry. The vocal staves (treble and bass clef) show a melody in G major with a key signature of one flat. The lyrics are "Lord is my Shep-herd, I nev-er shall want!". The piano accompaniment begins with a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *pp* (pianissimo) is present, along with the instruction *colla voce* (in time with the voice).

Detailed description: This system contains the piano accompaniment for the second vocal entry. It features a series of chords in the right hand and a bass line in the left hand, continuing the harmonic support for the vocal melody.

For Thou art my Shep-herd, and with me al-way, Thy

For Thou art my Shep-herd, and with me al-way, Thy

*p*

Detailed description: This system contains the second vocal entry. The vocal staves show a melody in G major with a key signature of one flat. The lyrics are "For Thou art my Shep-herd, and with me al-way, Thy". The piano accompaniment begins with a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present.

rod and Thy staff are my com - fort and stay;— My *cresc.*

rod and Thy staff are my com - fort and stay;— My *cresc.*

ta - ble Thou spread - est in pres - ence of foes, My

ta - ble Thou spread - est in pres - ence of foes, My

head Thou a - noint - est, my cup o - ver - flows; Thy *f* *p*

head Thou a - noint - est, my cup o - ver - flows; *f* *p*



*cresc.*

good - ness and mer - cy shall fol - low me still, - While

life's ear - nest du - ties I dai - ly ful - fil; Till

*f* joy - ous my - spir - it shall claim its re - ward, - And

*f* My - spir - it shall claim its re - ward, -

*cresc.*  
dwell ev - er - more in the house of the Lord! And

*cresc.*  
And dwell ev - er - more in the house of the

*cresc.*  
dwell ev - er - more in the house of the Lord! The Lord is my

*f* *p* *>*  
Lord! ev - er - more in the house of the Lord! The Lord is my

*p* *>*  
Shep-herd, I nev - er shall want!

*rit.*  
Shep-herd, I nev - er shall want!

*colla voce* *pp*



# The Shadows Of The Evening Hours

(Sacred Duet for Soprano (or Tenor) and Baritone)

ADELAIDE ANNE PROCTOR

IRÉNÉE BERGE

Andante SOPRANO

BARITONE

*p*

The sha-dows of the eve-ning hours

*p*

*p*

*p*

Up - on the fra-grance of the

Fall from the dark - 'ning sky, —

*p*

flow'rs The dew's of eve - ning lie; — Be -

*mf*

*mf*

Be -

fore Thy throne, O Lord of heav'n! We kneel at close of

fore Thy throne, O Lord of heav'n! We kneel at close of

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts sing the lyrics "fore Thy throne, O Lord of heav'n! We kneel at close of". The piano accompaniment features chords in the left hand and a melodic line in the right hand.

day; ——— Look on Thy chil-dren from on high, And

day; ——— Look on Thy chil-dren from on high, And

The second system continues the vocal and piano parts. The vocal parts sing "day; ——— Look on Thy chil-dren from on high, And". The piano accompaniment includes dynamic markings: *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). The piano part features chords and a melodic line.

*Prit.* hear us while we pray. ——— *a tempo*

*Prit.* hear us while we pray. ——— *a tempo*

The third system concludes the vocal and piano parts. The vocal parts sing "hear us while we pray. ———". The piano accompaniment includes the marking *Prit.* (Prestissimo) and *a tempo*. The piano part features chords and a melodic line.



*ten.*  
Slow - ly the rays of day-light fade; So fade with-in our

*ten.*  
Slow - ly the rays of day-light fade; So fade with-in our

*mf*

heart The hopes in earth - ly love— and joy, That.

heart The hopes in earth - ly love— and joy,— That

*cresc.*

one by one de - part;— Slow - ly the bright stars,

one by one de - part;— Slow - ly the bright stars,

*poco cresc.*

one by one, With - in the heav - ens shine. ———

*poco cresc.*

one by one, With - in the heav - ens shine. ———

*poco cresc.*

*f*

Give us, O Lord, fresh hopes in heav'n, — And

*f*

Give us, O Lord, fresh hopes in heav'n, — And

*f*

*p* trust in things di - vine. ——— *mf* Let

*p* trust in things di - vine. ——— *mf* Let

*p* *mf*



peace, O Lord! Thy peace, O God! Up - on our souls de -  
 peace, O Lord! Thy peace, O God! Up - on our souls de -  
 scend, From mid - night fears, and per - ils,  
 scend, From mid - night fears, and per - ils,  
 thou our trembling hearts de - fend. Give us a respite from our  
 thou our trembling hearts de - fend. Give us a respite from our

*cresc.*  
*cresc.*  
*cresc.*

toil, \_\_\_\_\_ Calm and sub - due our woes; \_\_\_\_\_

toil, \_\_\_\_\_ Calm and sub - due our woes; \_\_\_\_\_

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts have a melodic line with a long note on 'toil,' followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

*cresc.* Through the long day we suf - fer, Lord, *rit. f* O give us now re -

*cresc.* Through the long day we suf - fer, Lord, *rit. f* O give us now re -

The second system continues the vocal and piano parts. The vocal lines include dynamic markings: *cresc.* (crescendo) and *rit. f* (ritardando, forte). The piano accompaniment also features *cresc.* and *rit. f* markings, with a more active right hand and a steady left hand.

*a tempo* pose! \_\_\_\_\_ *a tempo* pose! \_\_\_\_\_

*a tempo* pose! \_\_\_\_\_

The third system concludes the piece. The vocal parts have a final melodic phrase marked *a tempo*. The piano accompaniment features a final, more active melodic line in the right hand and a steady left hand, ending with a *p* (piano) dynamic marking.



# Prayer

(Sacred Duet for Soprano and Alto)

EDITH SANFORD TILLOTSON

MENDELSSOHN

Adapted by I. H. Meredith

Allegretto con moto

SOPRANO

ALTO

The gates— of the morn are shin - ing With

The gates— of the morn are shin - ing With

light— from the gold-en sun; May— light from the courts of

light— from the gold-en sun; May light from the courts of

hea - ven Be— with us till day is done, *cresc.*

May

hea - ven Be with us till day is done, *cresc.*

May

*f*

light\_ from the courts of hea - ven Be\_ with us till day is

light from the courts of hea - ven Be\_ with us till day is

*f* *p*

done, till day is done, Be\_

done, till day is done, Be\_

*p* *sf*

with us till day is done.

with us till day is done.

*sf* *f* *p*



Musical score for "The Star of Bethlehem" featuring vocal parts and piano accompaniment. The score is in 3/4 time and G major (three sharps). The vocal parts (Soprano and Alto) sing the lyrics: "les - tial Be with us till night is o'er, May". The piano accompaniment includes a grand staff with treble and bass clefs. The score includes dynamic markings such as *cresc.* (crescendo), *sf* (sforzando), and *cresc.* (crescendo). The piano part features a prominent melody in the right hand and a supporting bass line in the left hand.

shad - ows from wings ce - les - tial Be - with us till night is

shad - ows from wings ce - les - tial Be - with us till night is

*f* *p*

o'er, till night is o'er, Be -

o'er, till night is o'er, Be -

*p* *sf*

with us till night is o'er.

with us till night is o'er.

*sf* *p*



*pp*

Thou God \_\_\_\_\_ of the day and the dark - ness, Whom

*pp*

Thou God \_\_\_\_\_ of the day and the dark - ness, Whom

*pp*

*pp sempre* *cresc.*

an - gels and men a - dore, May love e - ter - nal, nev - er

*pp sempre* *cresc.*

an - gels and men a - dore, May love e - ter - nal, nev - er

*pp sempre* *cresc.*

*cresc.*

fail - ing, Be with us for-ev - er - more, May

*cresc.*

fail - ing, Be with us for-ev - er - more, May

*cresc.*

*f*

love e-ter - nal, nev - er fail - ing, Be — with us for-ev - er -

love e-ter - nal, nev - er fail - ing, Be — with us for-ev - er -

*f* *dim.*

*p* *sf*

more, for-ev - er - more, — Be —

more, for-ev - er - more, Be —

*p* *sf*

*rall.*

with us for-ev - er, ev - er - more.

with us for-ev - er, ev - er - more.

*p*

*Ad.* \*



# Sleep, My Saviour, Sleep

(Sacred Duet for Alto and Tenor)

IRÉNÉE BERGE

Andantino

ALTO

TENOR *mf*

Sleep, my Sav - iour, sleep,

*p*

*mf*

Sleep, my Sav - iour, sleep, On Thy bed of

On Thy bed of hay.

*mf*

hay — An - gels in The heav - en Sing their

*mf*

An - gels in the spang-led heav - en Sing their glad-some

*dim.* *p rit.* *p a tempo*

Christ-mas car-ols Till the dawn of day, till the dawn of day.

*dim.* *p rit.* *p a tempo*

Christ-mas car-ols Till the dawn of day, till the dawn of day.

*mf*

Sleep, my Sav-iour, sleep, On Thy bed of hay,

*mf*

Sleep, my Sav-iour, sleep,

*poco allarg.* *un poco piu allarg.*

Ere the mourn-ing an-gel com-eth To the moon-lit ol-ive gar-den

*poco allarg.* *un poco piu allarg.*

Ere the mourn-ing an-gel com-eth To the moon-lit ol-ive gar-den



*a tempo* *rit.* *p*

Wip - ing tears a - way, — Wip - ing tears a -

*rit.* *p*

Wip - ing tears a - way, — Wip - ing tears a -

*p a tempo* *rit.* *p*

*a tempo*

way, —

*mf*

way, — Sleep, my Sav - iour, sleep, — Sweet on Ma - ry's

*p*

*mf*

Sleep, my Sav - iour, sleep, Sweet on Ma - ry's breast, —

breast, —

*mf* Shep - herds kneel a - dor - ing, Moth - er's heart is joy - ous, *dim.*

*mf* Now the shep-herds kneel a - dor - ing, Now the moth - er's heart is joy - ous, *dim.*

*mf* *dim.*

*p rit.* Take a hap - py rest, — *p a tempo* take a hap - py rest. —

*p rit.* Take a hap - py rest, — *p a tempo* take a hap - py rest. —

*p rit.* *p a tempo*

*mf* Sleep, my Sav - iour, sleep, — Sweet on Ma - ry's breast;

Sleep, my Sav - iour, sleep,

*mf*



*poco allarg.* *un poco piu allarg.*

Cru-ci - fied, with wounds and bruised, Bleed-ing, pur-ple - stain'd, dis-fig - ur'd

Cru-ci - fied, with wounds and bruised, Bleed-ing, pur-ple - stain'd, dis-fig - ur'd

*poco allarg.* *un poco piu allarg.*

*a tempo* *rit.* *p*

One day Thou wilt rest, - One day Thou wilt

One day Thou wilt rest, - One day Thou wilt

*p a tempo* *rit.* *p*

*a tempo* *rest. —* *a tempo* *rest. —* *a tempo*

rest. —

rest. —

*a tempo* *morendo* *pp* *ppp*













## The Carpenter's Son

"Is Not This The Carpenter's Son?" Matt. 13:55

GRANT COLFAX TULLAR

JRÉNÉE BERGÉ

Moderato

Voice

Accomp.

As - stran - - ger to

earth — but no heir to a throne, — No

Woe in Je - do - a with these of His

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An  
Appreciation

As sweet as Mother Love,  
As tender as the Kiss of a Child,  
As bold as the Ocean Waves.

In its  
depth

there is laughter as of the rippling stream mingled with the sighings of the Winter winds.

The theme is startlingly new, yet so old as to suggest that it must have come from the Bards and Sages of forgotten years.

The child at play amid the shavings on the floor of the carpenter shop at Nazareth, who grew to be "A Man of sorrow and acquainted with grief," yet who so understood the ways of carpentry that he was sent to prepare the "many mansions" in His "Father's House," is of course the central and all-absorbing figure of

# The Carpenter's Son

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